MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

April 23, 1946

Dear Mr. Foster:

Thank you very much for your interest and inquiries about my films. You may care to see the enclosed material.

The films are 16mm and are silent. All three are available, either singly or as a program, but because the three together have a distinct homogeneity of concept, I believe the latter to be preferable. And as for the rental fee, if you find the cost prohibitive, I'm sure we can arrange some adjustment.

The films have been shown at Universities and dance and art groups throughout the country, as well as to individuals, and have enjoyed some success. I would be glad to have you see them and if you would let me know which of the films you would like and when you want to have them, arrangements can be made to forward them to you.

Sincerely,

Maya Deren

Maya Deren

The following are some comments on Maya Deren's films:

"The cinema of Maya Deren delivers us from the studios: it presents our eyes with physical facts which contain profound psychological meaning; it beats out within our hearts or upon our hearts at times which alternates, continues, revolves, pounds, or flies away...One stands before spatial events and within the value of their time. One escapes from the stupidity of make-believe. One is in the reality of the cinematic fact, captured by Maya Deren at that point where the lens cooperates as a prodigious discoverer. This renewal of the contact between cinema and an essential part of its means and ends opens up so much out of which intelligence, sensibility and inventiveness can create poems. Poetry, after all, is the feast which life offers those who know how to receive with their eyes and hearts, and understand."

--LE CORBUSIER

* * * * * * * *

"Miss Deren's intuitative grasp of the formal principles of traditional art and understanding of the pertinence of those principles to the modern quest for a spiritually significant visionary language gives an importance to her work which far transcends that of a technical exploration of the potentialities of a new medium. She is expanding the art of the film by reintegrating traditional principles of visionary search and realization that have been largely lost to contemporary life.

--JOSEPH CAMPBELL, author "A Skeleton Key to Finnegans Wake"

* * * * * * * *

"...Heretofore, the dance has either been filmed unimaginatively..., or, ... has been cup up and distorted to make a camerman's holiday. In Maya Deren's approach we have the beginnings of a virtually new art of "chorecinema" in which the dance and the camera collaborate on the creation of a single work of art..."

--JOHN MARTIN, Dance Critic, "New York Times"

* * * * * * * *

"...Miss Deren's films gave the students a completely new idea of film possibilities ...For myself the fourth viewing was even more fascinating than the first. In the anonymous questionnaire, the students stated almost unanimously that seeing these films was an important experience to them and that in our campus offerings for next year they should like to see similar experimental programs."

--ZAY R. SULLENS, Chairman Humanities Division, Stephens College

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"...Exciting, highly provocative and distinctly worth witnessing not only once, but several times....After we had completed the screening, a committee came to my office and asked that the films be shown over again immediately..."

--SAWYER FALK, Dir. Dramatics Dept., Syracuse University

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"...Miss Deren's films are in the best tradition of progressive modern art. Such experimental research as here is a fundamental requirement for the development of a contemporary esthetic. She has not only proposed but accomplished a method whereby the motion picture can again become an instrument of great artistic achievement.

--GEORGE H. HAMILTON, History of Art Dept., Yale Univ.

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"Maya Deren is, I believe, the only poet working in motion pictures today. Although it is simple enough to point out historically that she is in the tradition of the Avant-Garde school of the early twenties in Paris, she is so much further advanced technically and pgychologically that historical allusions are for scholastic value only...."

--ROBERT GESSNER, Chairman, Motion Pictures Dept., New York Univ.

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"Maya Deren's art films...have been used widely, both on the campus and over the state, by artists, students of art, of motion picture production, and by psychologists. Seemingly, the purposes for which the materials have been used vary...widely..."

--L. C. LARSON, Director Audio-Visual Center, Indiana Univ.

* * * * * * * *

"All films of lasting value have been made by artistically independent individuals, who derived the realization of their ideas from the traits of the new medium. Maya Deren is among the very few who in this country keep alive this tradition."

--RUDOLF ARNHEIM, author of "Film", Psychology Dept., Sarah Lawrence College

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

May 15, 1946

Dear Mr. Foster:

Thank you for your letter and that of Mr. Leite. I am writing to him directly concerning his inquiry about an article for Circle. My films will be available to you at whatever date you stipulate, and, once you let me know, I shall arrange to have them reach you on time.

I would love to be able to tell you of any films other than those you have mentioned, but unfortunately I know of no others. The field is all too undeveloped. I happen to have the address of Mr. Francis Lee (though I am unacquainted with his work): 413 West 31 St. NYC.- which may be of help to you.

Please accept my best wishes for the success of your program. It sounds most encouraging and should accomplish a great deal.

Sincerely,

Maya Deren

Maya Deren

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

June 10, 1946

Dear Mr. Foster:

It is quite imperative that I know when you plan to see my films, since they will be in Hollywood and Berkeley during the first weeks in July. Could you let me know as soon as possible? They will be coming from the midwest, with very little time to spare, and depending upon the time you set, they can be shipped either to you first or to Hollywood. They are to be screened in Kansas City on the 17th of July, so that I must allow for traveling time in addition to their various commitments.

Sincerely,

Maya Deren

Maya Deren

July 11, Thurs.

60 ¢

Wired Deren Thurs, 6-20-46
for July 11 date

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

Dear Mr. Foster:

I have just received your telegram and am taking this occassion to send you also the stills which you wished to have. You may use these as you like -- I believe you wanted to use some to reproduce in the museum bulletin -- and you may then keep them to publicize the November screening.

Please send the films themselves back immediately, although it is not necessary that they return by air. You may send them by simple express.

I am not sending the latest film -- RITUAL IN TRANSFIGURED TIME -- as I only have, so far, three prints all of which are out on rentals. You understand, of course, that I cannot give previews precedence over rentals and as a matter of fact I rarely send films out on previews because of the limited amount of prints. I think, however, that your preview is a rather special case and I am most anxious to do anything I can to help you publicize your series and your whole project which seems to me a long-overdue and valuable effort.

I am sincerely gratified by your consistent and active interest in my films and I look forward to one day meetting this San Franscisco group, which is beginning to really intrigue me, either in San Francisco or in ~~Kaikyx~~ New York.

In haste,

Maya Deren

P.S. Please send me copies of any notices, reviews, etc. which may appear. Thanks a lot.

MAYA DEREN, 61 MORTON STREET NEW YORK 14, N. Y.

Dear Mr. Stauffacher:

I had expected Mr. Foster's wire in North Carolina, and have just returned from there to find that he had wired me here in New York. I am therefore mailing the enclosed writing off in great haste in the hope that it will reach you in time; and to do so I must postpone answering your letter.

You may select from the Anagram , or from the other enclosed writings, or from the New Directions essay; And I trust to your discretion to take care that in isolating any passage from its context the meaning is not destroyed or changed. I am leaving the selection to you since you know your own needs best. If you draw from the Anagram, please be sure that the booklet is credited (including the publisher).

Would you be so kind as to pass this material on to Leite of CIRCLE ? or perhaps Mr. Foster can do so.

I will send you the stills in a few days.

I hope you can made sense of this carbon copy and all the corrections and insertions.

Please let me know what you have selected.

Sincerely,

Maya Deren

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

June 21, 1946

Dear Mr. Foster:

The films are being sent on to you from the Extension Division of the University of California, care of Mr. Boyd B. Rakestraw. They are to be screened by him on the 8th of July, so that there should ## be ample time for them to reach you by July 11th.

I would appreciate it if you would forward them, rewound for the next screening, to the following address:

Mr. Harry J. Desko, A.C.L.
3088 No. 44, R.R. No.3.
Kansas City 2, Kansas

They must reach the above address by July 17th, so that I suggest that you mail them with as little delay as possible.

I am enclosing some stills and discussional material which you may return at your leisure.

I'm very interested, of course, in your reaction and that of your audience to the films and look forward to hearing from you.

Sincerely,

Maya Deren

Maya Deren

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

July 10, 1946

Rental of three films on July 11, 1946 ..
.....$15.00

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

July 30, 1946

Dear Mr. Foster:

Miss Deren has left the city for her summer vacation and I have forwarded your letter to her. But in the even that her answer does not reach you in time, I should like to let you know that the films will be available to you for the 15th of November, and that the stills and material will also be forwarded at that time.

I feel quite sure that Miss Deren would be pleased to have Mr. Leite use the still from MESHES OF THE AFTERNOON.

Sincerely,

M. Ashlam

for Maya Deren

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

August 2, 1946

Dear Mr. Foster:

We seem destined to have trouble making contact through the mails. As Miss Arsham has written you, I am not in New York at the moment, but out here in North Carolina finishing off a booklet on film and at the same time trying to rest a bit before tackling my next film. I feel very responsible about it, because it is the first time that the Guggenheim Foundation has given money for creative work in film, and if I make a mess of this film they may either retreat into the hole from which they have timidly pushed their heads or all those who are subsequently refused money will blame it on my failure to put mine to good use.

For this reason I hope to be able to concentrate on the creative work from now on. And since I find it impossible, or at least distracting, to shift from a creative attitude of mind to a critical one and back and forth, I had hoped to avoid writing any critical essays after completing this booklet on film, in which I have tried to carefully incorporate all of my ideas and the logic by which I arrive at them. The booklet is in the form of an anagram on Art, Form and Film and consists of nine sections which are related in anagramatic order. The sections themselves also stand well by themselves and it was one of these sections which I thought might be used for the museum booklet and also, another one, for the Circle article. Or a small section -- a central paragraph, could be taken from each section. If you think this is a good idea, I can send you a section or a typescript of the entire anagram to select from.

The booklet will not contain anything on the specific films which I have made; but I had intended to write a couple of pages of "program notes", so to speak, which I was going to have mimeographed to send out with my announcements in the fall. If you think this would be more appropriate for the museum booklet, I could try to write this in time for that publication.

I am very glad that airmailing the films to you worked out so well. It seems that they had not reached Hollywood in time, having been held up on the way from Oklahoma by a strike of Railway Express men . Consequently, it is no one's fault that the mess occurred , and certainly it is not yours. It is very nice of you to offer to pay the air-mailing cost since it came to $9.00 and some cents (I don't remember the cents) , which is the same as what you paid to return them to New York by airmail. If you feel that the museum can stand the cost of that airmail postage, I would of course appreciate it since, as you can imagine, I operate on very small margins. Otherwise I am prepared to chalk it up as one of those losses which, in contracts, are referred to as an act of God. I appreciate your thoughtfullness , and leave it up to your discretion.

As I told you in the wire, Leite is welcome to use the still from Meshes which you mention. I intend to write him in a few days, but thought I would mention it in the wire in case there is any deadline on it. In connection with the new film I have some other beautiful stills which could be used, at some other time.. I am enclosing some information about the new film. You will notice that the acting credits go to Rita Christiani and Frank Westbrook, who are by far the leading performers in the film. In keeping with my principal that it is the film which, through its filmic totality, creates the emotional impact rather than the ability of any individual to "act" in the theatrical sense, I have not given any acting credits on any of the other films.

I compromised this principal to some extent in this last film, because both Miss Christiani and Mr. Westbrook are professional dancers and gave very much time and effort to the film without salary and it seemed that the least recompense they could have would be at least to have credit for their performances and whatever publicity would attend the film -- as in the case of Talley Beatty in the dance film. Furthermore, the film was conceived around the personalities of both Miss Christiani and Mr. Westbrook (especially the former) so they have a personal relationship to it. In the case of Anais Nin, however, her role is so small that it would be unjust to credit it on the level of the other two ; and futhermore , we both feel that it does not, nor was ever intended, to represent Anais as herself and so both she and I feel it would be deceptive to attach her name to it publicly. I have recently become aware that there is a general misconception about the role of Anais in this film , and we both feel that , both for her sake and for the film, it should be kept straight.

I notice that , in your letter, you do not speak much of "AT Land". While I do not intend to minimize "Meshes of The Afternoon", I feel that it's appeal is more based on a literary logic , that it lends itself to a symbolic interpretation which was not, incidently, intended, and, coming first on the program, leads one to expect the same in AT LAND. [illegible] My own feeling is that AT LAND is a much better film since it moves by a directly visual integrity . We have become so accostumed to symbolisms that we find it dificult to comprehend directly but I feel that the direct, visual terms are more essentially the basis of film form. I deal with all this

in my little booklet much more clearly so I won't go into it here. When you see the films again you will have read the booklet and perhaps have gotten a new slant on the whole problem.

Thank you again for your very sympathetic letter.

I do not know whether I shall be on the West Coast in the next year, but perhaps my new film will require me to go to warmer climates during the winter and I shall by all means be most anxious to meet you and your friends in Berkeley.

Sincerely yours,

Maya Deren

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

August 10, 1946

Dear Mr. Stauffacher:

By now, no doubt, Richard Foster has received both my wire and the letter which follows, and therefore some of your questions, at least, are answered.

The most important question -- WHERE IS THE AMERICAN EXPERIMENTAL FILM MOVEMENT? -- is one which I wish someone would answer for me. About a year and a half ago, when I first succeeded in building up, to an unexpected and encouraging degree, the distribution of my own films, I would get letters asking for more films of that kind and I immediately set out to try to locate some, thinking to add them to the list which I had, and to ~~xxxxx~~ thus form the nucleus of a distributing organization devoted to the serious experimental art film. I felt that if people knew that their work would get at least some showing, it would encourage them to try more. Well, unfortunately, I still have not found a single film to add to my distribution list. Man Ray, Bueuel, Leyda and Fischinger are no longer making individual films on a personal scale... that is, out of their own means and unresponsible to any distributor. For reasons which you will learn in my little booklet, which will be out in the fall, I am primarily interested in films which use of capacity of film to employ the elements of reality in imagination, rather than abstract films which carry over the principles of plastics artifice into film. The Whitney Brothers do some interesting work, but it is impossible, to date, to reproduce color film reasonably well or cheaply, so it would be out of the question to try to distribute their films on the inexpensive basis which I distribute mine... and into the inexperienced hands into which such

small-scale distribution covers . (A scratched black and white film is somehow acceptable -- but a color film, with sound, has to be in perfect condition, which means expert handling all along).

Some films, which I have not myself seen and so cannot vouch for, have come to my attention, and you might investigate them. One is a film by Sara Kathryn Arledge, 184 2 Rose Villa st, Pasadena, California. She has been an art professor at the University of Arizona, and wrote to me of a dance film which she had once started but abandoned at the beginning of the war, and although I urged her to do so, ~~xxxxxxx~~ I do not know whether she has finished it. Another is Kenneth Anglemyer, 2021 Holly Drive, Hollywood 8, California , who has also an uncompleted film which is not yet finally cut and for which he has not the money to put on a soundtrack . It is, incidently, at the moment, 70 mins. long. Both of them have suffered, it seems to me, from making grandiose, Hollywood-sized plans which they now cannot, of course, complete. I can only point out that my ~~xxxxxxxxx~~ four films were made without sound, in terms of silence, for budgets ranging from $150 to $600 (the last) I think that in this whole problem lies some of the basic reason for the poverty of the experimental film movement here. People just will not exert themselves with primitive means and humble requirements (in the technical sense) . I know of a whole number of film scripts which only Cecil B. DeMille, with all his means, could produce. I feel that extravagant production is not a requisite of art.

This year the Amateur Cinema League (write to Mr. James Moore, Amateur Cinema League, Graybar Building, Lexington Ave and 44th st., N.Y.) gave first prize to a sort of semi-abstract film which I have not seen . I suspect it is a rather pompous and pretentious effort, but this is based on literary descriptions and may be a great injustice. At any rate, that's one that's finished.

This same Cinema League, about five years ago, gave its first annual award to a film called "Lot in Sodom" which was later blown up to 35 mm (The league is for 16mm) and is now occasionally shown at the Fifth Avenue playhouse here in New York. I have seen it a number of times (not by choice) and, myself, find it in very bad taste -- the sort of thing which I think gives a bad name to the experimental movement -- but this is a purely personal opinion in which a number of people do not concur, and so I am listing it in any case.

The film which I think is by far one of the very best poetic films that have ever been made is Jean Cocteau's "Blood of a Poet". It is shown here at the Fifth Avenue Playhouse from time to time but I do not know who distributes it . At any event, it is on 35 mm when it is shown there, and I presume you only have 16 mm equipment. I have heard that there is a man who owns a 16 mm copy -- Mr. Victor of the Victor Animatograph -- but he is very reluctant to lend it out. However, if it is requested by the San Francisco Museum, he may do so and I would a million times encourage you to try. Unfortunately, I am now in North Carolina and my address file is in New York City, so I cannot send you his address but if you are interested, I will do so from New York at the end of the month.

The other positive suggestion which I have (I presume you are yourselves familiar with the Museum of Modern Art Catalogue) are some ancient comedies which Joseph Cornell has collected and which are infinitely more cinematic and amusing that the recent comedies. His address, also, I would have to send from New York.

I'm terribly sorry to be so discouraging. I feel very discouraged myself. Having built up quite a respectable nucleus for a unique

distributing organization, I was sure that many fine little films would come out of hiding, once they knew there was a chance of being shown. Nothing like this has taken place although I've asked everythere. Please let me know if you should stumble on anything.

Incidently, are you using just American, recent work or will you use other things also?

The film which you ask about -- my last film -- has been completed since the middle of June and so is available either for the beginning of November or for the date with Mr. Foster mentioned -- Nov. 15.

I am very curious as to what source on the West Coast is responsible for it's being known as the "Anais Nin " film. Anais Nin is a personal ~~fx~~ friend of mine, and since I never hire professional people, I always use friends to perform in my films (as I did for the banquet scene in At Land , and for the other scenes in it,) where various friends of mine appear. In this recent film I asked Anais to perform in a certain small capacity in my film and , as she seemed very good at it, I enlarged that part somewhat . The two main roles -- which are by far larger and more important -- are play by two other people. Her role is so small that she is not even credited on the titles since to credit her would have meant to credit also about four or five other people and my films are not build on performers or performances. This small role is Miss Nin's sole connection with the film and it is consequently surpising to me to find the West Coast referring to it as the Anais Nin film. I hope, that if you have the opportunity to do so, you will straighten this out where you can.

My very best wishes for your film program, and I expect to hear from you soon,

Sincerely yours

Maya Deren

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

September 12, 1946

Dear Frank Stauffacher:

I had never expected that you would use more than a very small section of the anagram, since I understood from the beginning that the collection of statements you had in mind was in the nature of an informal, brief symposium. My purpose in mailing you all the material that I did was so that you might select, from among it, that which would be most appropriate to precisely your own needs; and also that it might be passed on to Circle Magazine , afterwards, for their selection for the magazine. I am glad that you will use some portion of the Anagram, since all the ideas here are more advanced than in the New Directions essay. They represent my thinking a full year and a half later -- a period which was quite important , personally, in my own development. I feel that sections from the Anagram would be much more representative of my present position than the older New Directions essay.

It seems to me that the selection which you propose -- beginning with " Nothing can be achieved in the art of film ...." (page 6, Sec.3C) is a very excellent one. I do not know how far on from that point you had in mind, but I do hope that some portion of my remarks on space-time will be used (even at the expense of some of the other material) since I consider this by far the most important idea which I might have to contribute.

Of course, you may use the commentary on the Aneamic Cinema in connection with Duchamps film. I had the idea very suddenly early this summer and , having introduced it into the Anagram, also wrote Duchamp (whom I know well) , quoting it to him and telling him to cable me collect if he thought I might be libeling him. Since he has not yet cabled (he is in Europe) I presume he agrees to my analysis. However, it should be used in quotes , as my own personal opinion, lest it be interpreted as his own statement and he has consistently refused ever to make any statements about his work.

Also, please be very sure to credit my statement on film to the ALICAT BOOKSHOP , as I previously wrote you, as

as it is essentially a reprint and should be credited to the original publisher. I have his permission to give it to you.

Thank you very much for enclosing the Argonaut review. I did find it exceedingly interesting. Were there any others? and may I rely on you to send me copies of anything which does appear ? And while I am about it, I hope that I can count on getting several copies of the pamphlet when it comes out.

I have San Francisco -- the museum -- definitely scheduled for Nov. 1 for all four films. I will mail the films to you directly so that there will be no chance of a confusion or delay as there was last time.

I trust the press preview went off well. I air-mailed the three films to Foster at the San Franscisco Museum. Shall I address letters, etc. consistently to you or Foster at the Museum? I have several addresses -- such as Foster's private one in Berkeley -- and am sometimes uncertain as to where to address him or your.

I think that perhaps, having read the Anagram and seen the films, you have a pretty good idea of the kind of film I would like to add to my distribution lists, and if, in the course of your investigations, you should uncover a film in which you think I would be interested, I would be eternally grateful if you would let me know about it. It is so hard to find these things that we must help each other.

Thank you again, and the best of luck on your program. Wish I ~~was~~ were there.

Sincerely,

Maya Deren

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

October 8, 1946

Mrs. Noble Hamilton
San Francisco Museum of Art
San Francisco, California

Dear Mrs. Hamilton:

Thank you for your check of $25.00. I am enclosing the signed duplicate of the contract for the showings of the four films. I shall mail you, tomorrow, the three films scheduled for October 18 and you will receive RITUAL IN TRANSFIGURED TIME for the Nov. 1st program.

I am also enclosing some newly printed program notes, as well as an announcement of a screening here in New York, both of which may contain material of interest to you in connection with the films.

Thank you very much,

Sincerely yours,

Maya Deren

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

October 18, 1946

Dear Mr. Stauffacher:

I am enclosing a carbon of my letter to Mrs. Hamilton since I am not at all certain that it is she who is in actuality responsible for such details as forwarding, mailing, etc. I have written her, since her name was signed to the contract for the showing of the films, the latest communication I have received from the Museum. However, it may very well be that it is someone else who is concerned with the actual screening details and so I wonder if you would be kind enough to act in my behalf and make sure that the arrangements described in this carbon copy are taken care of.

I am looking forward to hearing from you, and to receiving the Museum bulletin which carries a reprint from my Anagram, and any other publicity material or notices which may have appeared.

Thank you very much for all your help,

Sincerely yours,

Maya Deren -

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

November 21, 1946

Dear Mrs. Hamilton:

Thank you for your check, and your kind words about the films. I would greatly appreciate it if you would forward to me several copies of your bulletin which contained a reprint of a section of Miss Deren's ANAGRAM OF IDEAS ON ART, FORM and FILM.

I notified the University of California at Berkeley that they might borrow the films from you, after your screening, for previewing. I have not heard from them, and wonder if you would be good enough to let me know just what did occur?

Thank you once again,

Sincerely,

Miriam Arsham

Miriam Arsham
(Ass't.)

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

Dec. 9, 1946

Dear Mr. Stauffacher:

We're all glad that the film series was so successful, and all luck and good wishes for the next series.

Thank you for sending the films on to Mr. Moore at USC - they have since been returned to us. And of course it was perfectly all right about Mr. Rakestraw of Berkeley - he had not contacted us and we wondered whether or not he had seen them. We look forward to seeing the catalogue, which should be most interesting.

I am enclosing a sample copy of Miss Deren's Anagram, in the event that either friends or memebers of the audience would like to have it, in which case they can be ordered directly from Miss Deren. The price is $1.00.

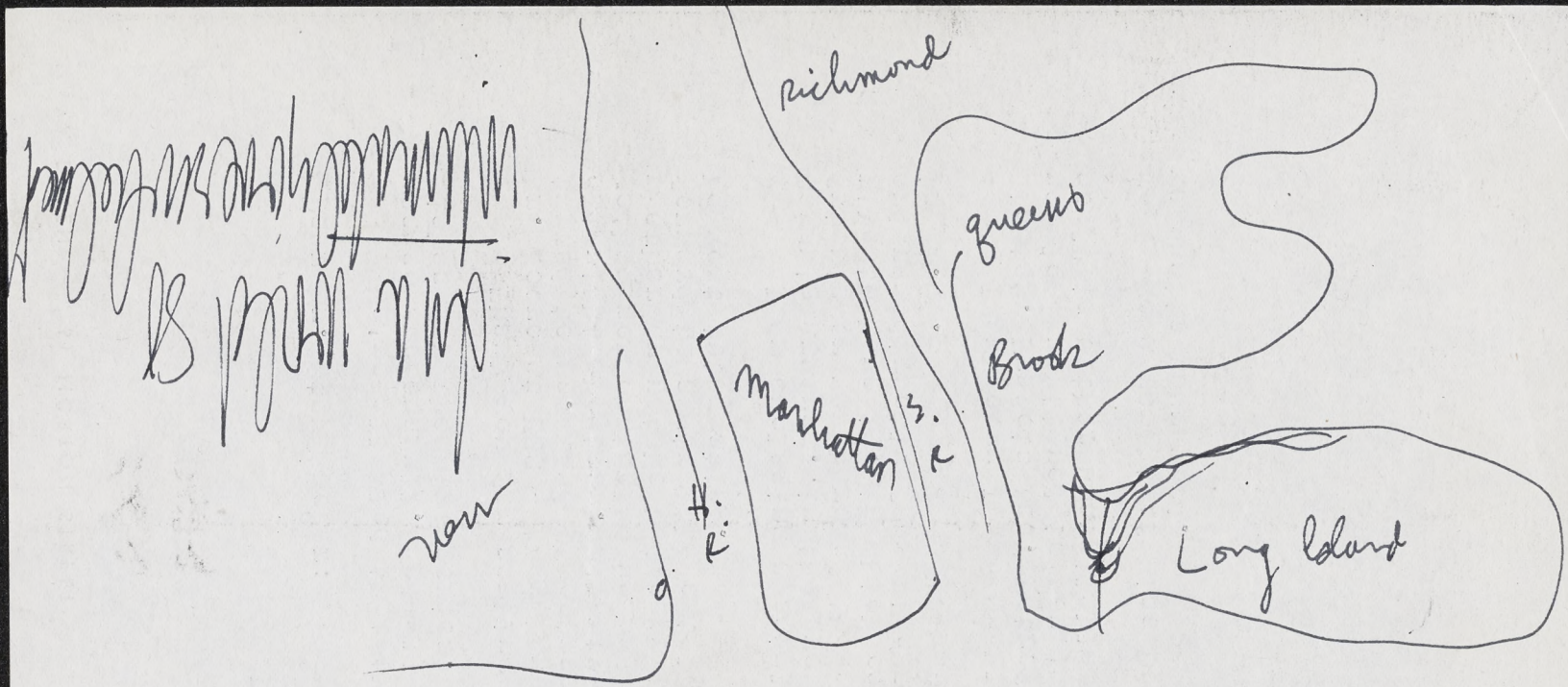
I am sorry I was unable to contact Richter, Francis Lee, Petroff, or any of the people I mentioned to you last summer. Their stuff is either unavailable or booked up.

Re a repeat of Miss Deren's films - we awaits your word.

Sincerely,

Miriam Arsham

Miriam Arsham



A.O.

3-10-47

Maya Deren
61 Morton St
New York City

Dear Miss Deren:

We Hace scheduled another series of Art In Cineam at the University of California at Berkeleyn The series begins on April 1st, 1947, and we ha ve made up the program g from our Series One showing here x at the Museum last fall. The University is quite enthusiastic, but it took a long time for th them to make up their minds. George Leite is our Berkeley representative, and he is the Program Chairman for the showing.

Your films rated high o our balloting for Series One; MESHES and CHOREOGRAPHY particularly, x when all the results were ine. The University people are particularly nxious to show your film at their series. We are handling the entire showing for them except for the actual projection--including booking the films and providing program notes from last year. The date we would like your films--the first three, as we may have time to show AT LAND--is Tuesday, April 22, 1947. We would do the same thing as last year re rental if the sale of tickets is anythihg like the Museum sale; thai is, pay you $25-$50 for a single xxxxx night's showing. X In case the sale is limitec we would of course pay the regular $15 rental fee.

I understnad that Mills College wants to show your film this spr ing; perhaps one shipping would take cake of both of us. Please let us know as soon as you can, as our program is to be printed this coming week end. Wire collect your answer if yo like.

Best regards from both Frank Stauffacher and myself; I have been reading your anagram slowly and find some of your ideas very provocative, particularly those in re xxxxxxx science and society. Do you know Dwight MacDonlad of Politics?

Sincerely,

Dick Foster
Art In Cinema Society

Forgot some things. If you are going to send the films on, please sned them to the Musuem, and not to the University, as we are handling the bookings for them.

Also, we would like about five copies of your book for the Museum. One will be for the Library, and the others for sale at ~~mhx~~ the desk. We can get them from other sources, but thought you would like to send them on yourself, or have your publisher do so.

(My typing is impossible; perhaps if I proceede more slowly these errors wouldn't creep in.)

Sincerely,

df.

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

March 20, 1947

Dear Dick Foster:

(Iran article)

Thanks for your letter. Enclosed are some stills- if you still have those which we sent you last year we would greatly appreciate your returning them. It's a job to print them and we find ourselves running low. In any case, please return these after you've finished with them.

As for the Anagrams, it is nice of you to ask for them. I can send only three copies since we don't have enough at hand, but you can re-order directly from us.

We have been wondering how your Catalogue has fared (the one containing articles and a section of the Anagram) and whether we may have a copy. Let us know.

Mills College, incidentally, has shown the films on the 7th of this month, so that we will mail them directly to you at the Museum. We have had some correspondance with Mr. Boyd B. Rakestraw of the U. of Cal. at Berkeley - do you know him?

Best wishes for your work. You all seem to be doing a wonderful job!

Sincerely,

Miriam Arsham

Miriam Arsham
(Ass't.)

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

April 7, 1947

Mr. Richard Foster
San Francisco Museum
San Francisco, Cal.

Dear Mr. Foster:

The films are to be sent to you from Mr. Curtis Harrington, Sonora, 1252 N. Edgemont St., Hollywood, Cal. They are showing all four of Miss Deren's films at the Assistance League Playhouse in Los Angeles, and Mr. Harrington has been notified to send the films to you immediately after the screening. You should receive them with plenty of time to spare for your program on April 22nd.

RITUAL IN TRANSFIGURED TIME, although not a part of your program, will be sent along with the three which you ordered. This is because it is part of the program at the Playhouse. You will not be billed for RITUAL, unless of course you should decide to show it after all!

Please send the films back to us after your screening, unless you hear from me again. There is a possibility that they will be shown somewhere else in California after your screening, but I'll let you know about that if it becomes definite.

I hope the program will be successful, although I'm sure it will.

Sincerely,

Lila Pelton

Lila Pelton

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

June 12, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, Calif.

Dear Mr. Stauffacher:

We have been waiting for so long to hear from you--or Mr. Foster--about the Art in Cinema series at the Museum, especially the program featuring Miss Deren's films. I wrote Mr. Foster in May, but still haven't heard a word from him. We have never received any rental fee, and have avoided sending a bill since we did not know on what basis the films were to be screened. Your help in clearing up this matter as soon as possible will certainly be greatly appreciated.

Jim Moore, of the Amateur Cinema League, told us about the very attractive report you sent him of the season's screenings. Could you scare up a copy for us, and any additional material about the screenings you might have?

And if you are through with the stills which Miss Deren sent to you, perhaps you will send those too. We do not have many here.

I hope to hear from you soon.

Sincerely,

Lila Pelton

Lila Pelton
(Ass't.)

Deren

25 June 1947

Lila Pelton
61 Morton Street
New York 14,N.Y.

Dear Miss Pelton,

I am very sorry not to have answered your letter of June 12 before this. It must have been mislaid in the shuffle, and it was only brought to my attention yesterday. Our Art in Cinema activities and organizational procedure has been suffering from lack of proper attention these past few months due to both Mr. Foster and myself being temporarily involved an other outside tasks.

Thank you for your new letter of June 19, the order for the six cats., and the very nice things you had to say about the book. At this point we would like to revise and rewrite the entire job; we recognized its limitations and short-comings even while it was on the press. But we're glad its out, nevertheless, and it seems to be enjoying decent reception. It was our original intention to give at least ten complementary copies to each contributor. But when we started adding up the catalogue expenses we found them quite fantastic. We had already sold a considerable number on subscription at a reduced rate to members of the Art in Cinema Society. The result is that we've had to abandon the giving away of ten to each contributor, and raise the price to $2.25, in general. We've been giving a 40% discount to contributors and, above ten copies, to bookdealers, however.

You should receive a check for the rental of Miss Deren's films within a week. All of our financial procedure of Art in Cinema has been temporarily rearranged due to the book. As agreed, we will pay $50.00 fental for the films, but $25.00 this first payment, and $25.00 deferrable until about August - I'm sure you'll have no objection to this arrangement. It is unavoidable at the present time.

I'll see what press reviews, program notes, etc. I can scare up for you - re Series Two, and Series Three at Berkeley. I'll also send off all stills belonging to Miss Deren that are here at the Museum. I have other stills downtown, and will gather them up too.

Thanks again.

Sincerely yours,

Frank Stauffacher

De

July 24, 1947

Maya Deren
61 Morton Street
New York 14, New York.

Dear Miss Deren;

I am inclosing in this letter the three dollars for payment on the books that we got from you some time ago. I hope that you will forgive us for not getting it to you any sooner.

We will be having another series of films at the Art Museum in October, and naturally we would like to get from you anything that we have not allready shown. As one of the other members of Art in Cinema has allready written you, your films were received very enthusiastically both here and at the series at the University of California, and quite a number of people have asked us if we would be showing anything else by you. I would very much like to please them.

Sincerly yours,

Harry Smith
Art in Cinema Society
San Francisco Museum of Art.

MAYA DEREN 61 MORTON STREET NEW YORK 14, N. Y.

August 5, 1947

Mr. Harry E. Smith
Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, Calif.

Dear Mr. Smith:

Thank you so much for your letter and your check for the ANAGRAMS. We received a check some time ago, covering the cost of the other ANAGRAMS which we sent, so now everything is checked off.

Miss Deren is very pleased that her films were received so well; she is working on another film, but at present the four you screened are the only ones available. Each one took her a long time to complete, and we feel that they should be seen a few times to be really enjoyed.

Thank you again.

Sincerely,

Lila Pelton

Lila Pelton
(Ass't.)

De

August 6, 1947

Maya Deren
61 Morton Street
New York, 14, N. Y.

Dear Miss Deren:

I am following up Harry Smith's letter to you of July 24th regarding any new material you might have that we could use on our forthcoming Art in Cinema series this Fall.

Our program commences Friday, October 10th and will run on the subsequent four Friday evenings, Oct. 17th, 24th, 31st and Nov. 7th. We are trying to meet an August 15th deadline on programming, so that I write this in haste, hoping we may hear immediately from you regarding any titles we might have, a little about them and what dates they would be available to us. If you have anything will you let us know what the running time on them is and what the rental fees would be? If you can suggest anything for our series your suggestions would be most welcome.

May we hear from you soon?

Most sincerely,

Martha B. Bullitt
Secretary, Art in Cinema

MAYA DEREN | 61 MORTON STREET NEW YORK 14, N. Y.

August 12, 1947

Miss Martha B. Bullitt
Secretary, Art in Cinema
San Francisco Museum of Art
Civic Center
San Francisco, Cal.

Dear Miss Bullitt:

Thank you very much for your letter. Unfortuneately Miss Deren does not have anything new, nor does she know of anything new in th e field. Your organization is the one we would refer to, to find out about developments in the art-film field, and here it is the other way around!

Sincerely,

Lila Pelton

Lila Pelton
(Ass't.)